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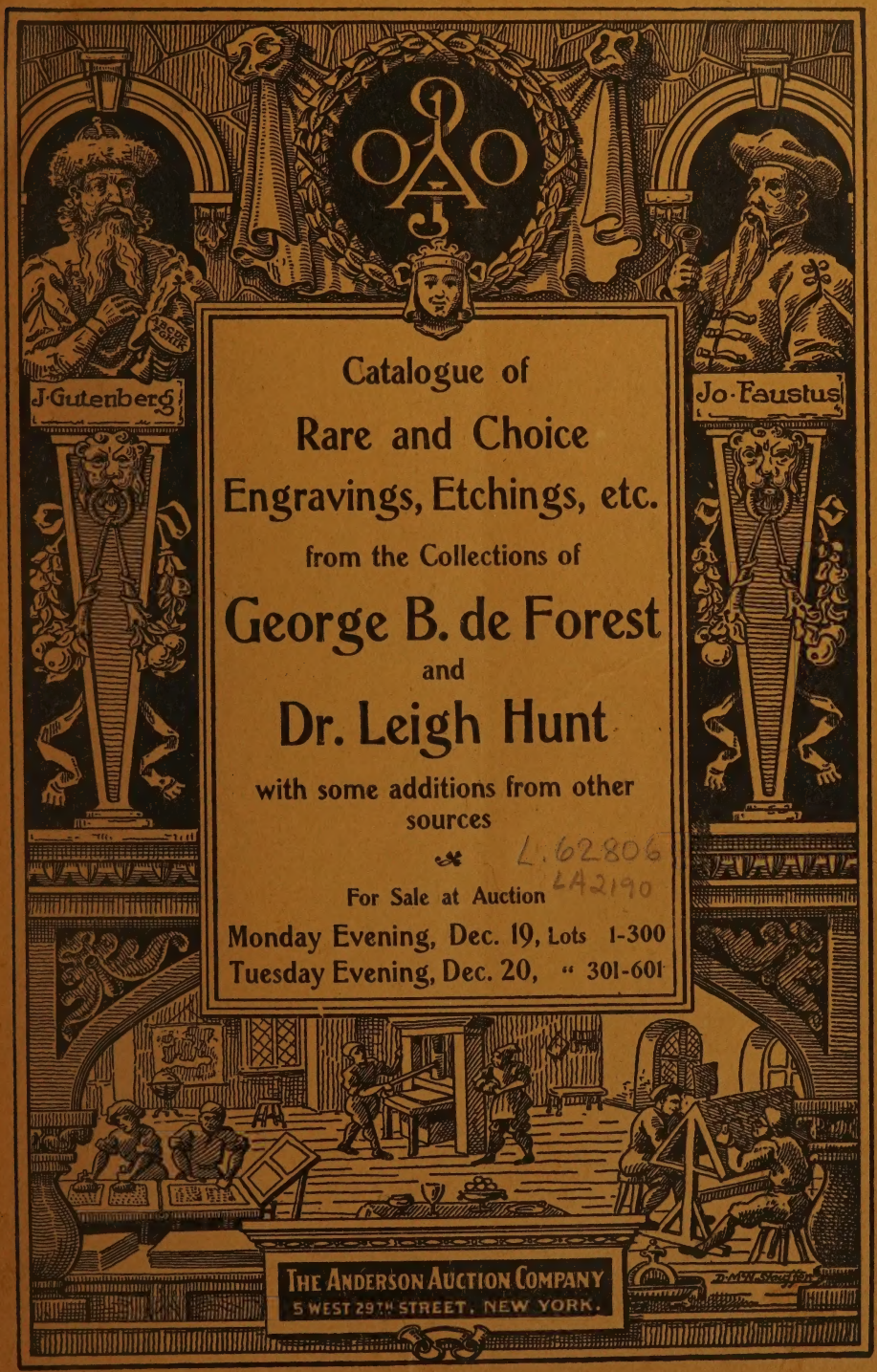


# Catalogue of Rare and Choice Engravings, Etchings, etc.

from the Collections of

## George B. de Forest

and

## Dr. Leigh Hunt

with some additions from other sources

L.62806
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IV: Bids will be faithfully executed by the Auctioneer and used only in competition. All unlimited bids should come through Agents.

V: Books are presumed to be perfect unless otherwise stated. Imperfect books (not so described) may be returned within three days.

# CATALOGUE

1. ALDEGREVER (HEINRICH—One of the "Little Masters"). Quintus Curtius. 12mo. Orginal impression from the copper.

Rare.

2. —— A man in mediæval costume leading a lady by the hand. 12mo. Original impression from the copper.

3. ALIAMET (J.) Le Rachat de l'Esclave. Line engraving after Berghem. Large folio.

4. AMERICAN AUTHORS. W. D. Howells, G. W. Curtis, Bret Harte, Longfellow, Hawthorne, J. W. Francis, and others. (29 pieces.)

5. AMERICAN CARICATURE. Soldiers on a March to Buffalo. Humorous copper engraving. 4to. n. d.

6. AMERICAN ETCHERS. Residence of Gen. Phil. Dickinson at Trenton, by Pennell; The Jester, by W. M. Chase; On the River, by Pennell; Algerian Scenes, by Ferris; and others. Mostly proofs. (8 pieces.)

7. —— Old British Fort at Southampton, L. I., by L. M. Yale; Entrance to the Grand Canal, Venice, by J. Simpson; Syrian Scene, by S. Colman; and others. Mostly proofs, some on China and vellum paper. (12 pieces.)

8. —— Landscapes, Studies, etc., by Penman (on satin); and others. Mostly proofs. (15 pieces.)

9. AMERICAN POETS AND ETCHERS. Poems by Aldrich, Bryant, Emerson, Lowell, Longfellow, and Whittier. *Illust. with etchings by Smillie, Farrer, R. Swain Gifford and others.* Folio, in cloth portfolio.

Bost.: Osgood, 1882

China Paper Edition. Only 100 printed, this being No. 80.

10. AMERICAN WOOD ENGRAVING. The Life and Age of Man. Large folio broad-sheet, with figures, and long poem, surrounded by a broad border. Curious. Hand-colored. Printed by G. W. Kappel, n. d. [*circa* 1830].

11. ANDRÉ (MAJOR). Line Engraving. The Capture of Major André. Painted by Durand, engraved by Smillie, Hinshelwood and Jones. Large folio.

12. —— The Capture of Major André. Colored lithograph by Currier. 4to. N. Y. 1845.

13. ANSELIN (J. L.—French Engraver). Line Engraving. Le Satyre Impatient, after Caresme. Folio. Fine original impression. Paris: St. Aubin, n. d. [*circa* 1760].

14. APPIAN (ANDREA). Etchings. Un Soir d'Automne, and three others. Proofs, one on China paper. (4 pieces.)

15. ARTISTES MODERNE. Par Eugene Montrosier. With short Biographies, *and numerous beautiful reproductions of the best painting of famous modern artists.* Japan paper copy. Imp. 8vo, paper. Paris, n. d. (20 odd Parts, as a lot.)

16. AVRIL (J. J.—Noted French Engraver). Venus se venge de Psiche; Appollon fait danser les quatre saisons, after De Troy and Poussin. Large folio. (2 pieces.)

17. BAC. La Femme Intime: Album Absolument Inédit. Préface par Marcel Prevost. *Numerous characteristic sketches in color by Bac.* 4to, paper. Paris, n. d.

One of a limited issue on Japan paper, signed by the artist.

18. —— Albums Inédits, Les Fêtes Galantes; Femmes de Theatre; Les Alcoves; Nos Amoureuses. *All with colored illusts.* 4to, paper. (4 pieces.)

19. BAILLIE (CAPT. W.) Etching. The Alchymist, after Teniers. 4to, in mat.

20. BAKER (OLIVER). Etching. Interior of St. Bartholomew's Abbey, London. Remarque proof, signed in pencil. 14⅝ x 18¾ in.

21. BALL (WILFRID). A Series of 13 Views on the Thames. Etchings printed in brown. Vignettes. (13 pieces.) Paris: Delatre.

22. BARNES (ALBERT), Mezzotint by J. Sartain; HENRY WARD BEECHER, engraved by D. J. Pound. 4to. (2 pieces.)

23. BARTOLOZZI (FRANCESCO). Venus and Cupid, after Pernotin. Stipple engraving, colored. 4to, in mat.

24. —— The Infant Bacchus. Stipple engraving after Guercino. Small folio. Original proof before all letters, in brown.

25. —— The Earl of Mansfield, in robes. In stipple, after Sir Joshua Reynolds. Folio.

26. —— Edward and Eleonora. Stipple. Proof before all letters. Large folio.

27. —— The Circumcision. Engraved in line, after Guercino. Original impression, with margin. Folio.

28. BARTOLOZZI (FRANCESCO). The Affectionate Brothers. After Reynolds. Colored, late impression. Folio.

29. —— Portrait of the Countess of Harrington, after Reynolds. Colored. Late impression. Folio.

30. BARTOLOZZI SCHOOL. The Vestal (portrait of the Duchess of Rutland). Stipple engraving by P. W. Tomkins, after Sir Joshua Reynolds. Large folio. Fine original impression, with full margins. Lond. 1798.

31. —— Cupid Unveiling Venus. A. Cardon sculpt., F. Wheatley del., R. Cosway invt. Large folio. Fine original impression, with full margins. Lond. 1800.

32. —— Study of a Woman Kneeling, with long hair. Stipple by Minisi, pupil of Bartolozzi. Folio, printed in brown.

33. —— Francesco Bartolozzi. Three-quarter-length Portrait. Engraved by Tomkins and Pastorini, after Artaud. Folio, original impression. Lond. 1803.

34. —— Cupid's Revenge. Stipple engraving after Angelica Kauffman. Printed in carmine. Large folio. Full margins.

35. BEECHER (HENRY WARD). Full bust Portrait, etched by G. B. Hall. Signed india proof. Folio.

36. —— Another copy of the same. Signed india proof mounted on card. Folio.

37. —— Another copy. Signed india proof, with pencilled autograph of Henry Ward Beecher.

38. BERAUD (JEAN). At Mass. Facsimile in color from the original. 4to.

39. BLACKSTONE (SIR WILLIAM—Famous English Judge). Three-quarter length, in robes. Etching by Raubicheck, after Reynolds. Artist's trial proof. Folio, on Japan vellum paper.

40. —— First proof from the copper of the same, on Japan vellum paper.

41. BLOOMFIELD (ROBERT—English Poet). Mezzotint Portrait by J. Young, after J. Rising. Folio. Original impression. Lond. 1805.

42. BLOOTELING (A.—Celebrated Dutch Engraver). Daniel in the Lions' Den. After Rubens. Fine impression. Folio.

43. BOISSIEU (J. J. DE—Famous French Etcher). Etching. Two Children Playing with a Dog. India proof, in mat. 4to.

44. —— Etchings. La Soirée Villageoise; Le Vieux Mendiant Assis; Vieillard Jouant de la Vielle. Folio, in mats. (3 pieces.)

45. —— Etchings. Interieur de Ferme; Le Fête Champêtre; Vieillard Jouant du Hautbois; Portrait of Pope Pius VII. Folio, in mats. (4 pieces.)

46. BOLSWERT (SCHELTE À.—Noted Dutch Engraver). The Virgin holding on her knees the Infant Jesus, with St. John and St. Anne. Line engraving, after Rubens. Large folio. Fine impression, with Hendrick's name.

47. BOSTON MASSACRE. "The Bloody Massacre perpetrated in King Street, Boston, on March 5th, 1770, by a party of y^e 29th. Regt." Line engraving by "Jona. Mulliken, Newbury Port. With Poetical Inscription beneath. Fine original impression, colored. Size of the engraving (without inscription), $8\frac{5}{8}$ in. x $7\frac{7}{8}$ in.

OF THE GREATEST RARITY AND AN UNDOUBTED ORIGINAL ENGRAVING, CONTEMPORARY WITH THE WELL-KNOWN ONE OF THE SAME SUBJECT BY PAUL REVERE.

A doubt has been expressed by some as to whether this is an independent engraving, or merely a reprint of Revere's. W. Loring Andrews states from "*hearsay*" that it is a reprint, with Revere's name erased and that of "Milliken" (*sic*) inserted, and that it was issued about 1830. It is quite certain that if Mr. Andrews had been able to obtain the print, and examine it, he would never have repeated such a statement, for an examination would have shown the difference. (In passing, it is noteworthy to remark that noted collector's inability to find a copy of this Mulliken engraving, while there was no difficulty in getting that by Revere.) Messrs. Libbie, of Boston, who sold a copy about a year ago, also failed to notice the crucial points that clearly indicate an independent engraving, merely pointing out a few differences in the inscription, and that the original copper of this is one-eighth smaller than Revere's.

Some of the points of difference that show an original engraving we will proceed to indicate:

The cupola on the left of the Town House has seven supporting columns in Revere's; in Mulliken's only six.

The first balcony on the Town House has eight and a half balusters in Revere's; in this only six and a half.

The second balcony has eleven balusters in Revere's; in this only nine.

The stone facing on the right corner below this second balcony has three prominent stones in Revere's; in this only two.

At the left extremity of the cloud of smoke, two heads are seen over it in Revere's; in this they are entirely absent.

The inscription on the top of Revere's reads, "the 29th. Reg."; in this it reads "y^e 29th. Regt."

Several other differences can be seen on a careful examination, but these proofs are sufficient to show that this engraving

is not a reprint of Revere's, but an independent one, though certainly based on the same design as that well-known print. As to its date, there cannot be the slighest doubt, from even a superficial examination, that it was contemporaneous, or even perhaps preceded the better known one. On this latter point there is room for theorizing. Did Mulliken take Revere's engraving, transfer it to the copper, and then engrave it with the differences pointed out, or was the process *vice versa?* One possibility is that Henry Pelham had the design first engraved by Mulliken. He accused Revere of "*stealing*" his design, an accusation which it is difficult to account for except on the supposition that it had been published, and therefore readily available. In considering this supposition, it should be remembered that Revere took only four days to engrave and print his—a remarkably short time.

48. BOUCHER (FRANCOIS). Fac-simile par G. W. Thornley de. 25 Dessins en Couleurs d'après Francois Boucher. 25 tinted plates in portfolio. Half cloth. Paris: Fabré, n. d.

49. BOUCOURT (E.) Etching. A Scene in the French Chamber (?) Group. Mirabeau as one of the principal figures. 21¾ x 11¼. Proof before letters on China paper. Mounted.

50. BOUTET (HENRI). Etching. Almanach pour 1884. Folio. Fine impression.

51. —— Etching. La Baigneuse. Printed in carmine. Folio.

No. 11 of only 50 copies.

52. —— Etching. La Graveuse. Printed in brown. 4to. Proof on Japan vellum paper.

No. 3 of only 50 copies.

53. —— Etching. La Critique. Printed in carmine. 4to. Proof on Japan vellum paper.

No. 3 of only 50 copies.

54. BOYER (GEORGES). Le Trèfle à Quatre Feuilles. Dainty illustrations by Paul Avril. Square 12mo, paper, uncut. Paris, 1887.

No. 48 of only 10 copies issued, on China paper.

55. BRACQUEMOND (FELIX). Etching. Les Ebans des Canards. Folio. Signed proof on Dutch paper.

56. BRAZIL. Forêt du Brésil. A very fine early lithograph by Englemann. Drawn by Rugendas. Large folio, on India paper. Paris, n. d.

57. BROUTILLES PARISIENNES, par Gerbault; Des Bonshommes, par Guillaume; Faut Voir, par Guillaume; Nocturnes, par Leandre. Numerous illustations, many colored. 4to, paper. (4 pieces.)

58. BRUNET DEBAINES (A.) Etching. Quai Notre Dame. Fine proof on India paper. Folio.

59. BUHOT (FELIX). Etching. Gardeuses d'Anes Assise. 8vo. Proof. With Buhot's stamp.

60. —— Etching. La Place Pigalle. Fine impression on Dutch paper, with Buhot's stamp.

61. —— Etching. Une Matinee d'Hiver Quai de l'Hotel Dieu. Proof on Japanese vellum paper, before the number. Folio.

62. BURT (CHARLES). Line Engraving. Signing the Death Warrant of Lady Jane Grey, after Daniel Huntington. Open letter proof. Folio. (Small repairs in margin.) 1848.

63. CALIFORNIA. California Gold Diggers on the Sacramento River. Colored lithograph by Kelloggs and Comstock. 4to. N. Y., n. d. [*circa* 1850].

64. —— The Independent Gold Digger on his way to California. Colored lithograph by the same. 4to. N. Y., n. d. [*circa* 1850].

65. CALLOT (JACQUES). Le Louvre et la Ancienne Porte de Nesle, et les Joutes sur la Seine. Etching. Small oblong folio. Original impression before the name of Silvestre.

66. CANOT (P. C.) Line Engraving. L'Amoureux Buveur, after Teniers. Large folio, in mat.

67. CARACCI (ANNIBALE). Susannah and the Elders. Painter etching. Folio. Proof before the dedication.

Very rare in this state.

68. CARICATURES. La Tentation de Saint Antoine. Par Henri Riviere. *Over 40 full-page caricatures, with music.* Oblong 8vo, pictorial cloth. Paris, n. d.

69. —— Le Repos à Travers les Ages. Par A Guillaume. *Numerous full-page caricatures.* Oblong 8vo, pictorial boards. Paris, n. d.

70. CARMIENCKE (J. H.) Noted Danish Painter and Etcher, came to N. Y. in 1851. Ten Etchings of Landscapes. Oblong 4to, in cloth case. (As one piece.)

71. CASANOVA (A.) Etching. Fin Gourmet. Folio. Painter etching.

72. CATLIN (GEORGE). Buffalo Hunt. Colored lithograph. Folio. (Margins cut down.)

Rare.

73. —— White Wolves Attacking a Buffalo Bull. Colored lithograph. Fine original impression, with margins. Folio.

74. CHAPLIN (CHARLES). Portrait of the painter Ziem. Original painter etching. 4to.

75. CHAPMAN (CARLTON T.) Etching. Fishing Boats leaving Harbor. Remarque proof on Japan vellum paper. Folio.

76. —— Etchings. Steamers at a Dock (Italian); A Field Path. Proofs before letters on China paper, one with autograph. Folio. (2 pieces.)

77. CHARLET. Costumes Militaires, 1789–1815. 50 plates in colors. Folio, in portfolio. Paris, 1886. (As one piece.)

78. CHAUVEL (TH.) Etching. "Buiten Singel" (Amsterdam). After Baron Nathaniel de Rothschild. Proof.

79. CHEVY CHACE (THE BATTLE OF). Mezzotint, with numerous figures, engraved by J. Young, after E. Bird. Large oblong folio. Lond. 1814.

80. CHILDS (G. W.) Etched Portrait by J. Fagan. Signed proof on Japan vellum paper. Folio.

81. —— First proof, unfinished state of the same. Signed. In mat.

82. CHURCH (F. S.) Original Etching. The Hard Heart (Cupid at a grindstone). In brown tint. Signed proof with pencil remarque. Japan paper. Folio.

Rare. Executed in 1884, and plate destroyed.

83. —— Fight of the Sea Maidens. Engraved by F. S. King. Proof on Japan tissue, signed by both artists, with pencilled remarque by F. S. Church. Folio.

Unpublished in this state.

84. CIVIL WAR. Life Studies of the Grand Army. A Series of clever Etchings, by E. Forbes, of Scenes and Incidents in the Civil War, drawn at the time. The subjects include—A Line of Battle, The Distant Fight, A Cavalry Charge, A Flank March Across Country, Through the Wilderness, etc. Folio. Proofs on Japan vellum paper. (43 pieces.)

85. —— Proclamation issued by W. A. Buckingham, Governor of Conn., 1862. Folio. (Slight stain in centre.)

86. CLADEL (LEON). Six Morceaux de Littérature (Eaux-fortes à la plume), par Leon Cladel. *Six full-page etchings by Felicien Rops, F. Van Kuyck, Moloch and Lenain, in two states—black and red.* 8vo, in portfolio. Brusselles, 1880.

One of only 26 so printed.

87. COLLINS (JOHN—Irish Comedian, appeared at the Park Theatre, N. Y.). Full-length Portrait as Paul Clifford. Tinted lithograph by W. Sharp. Folio. Fine impression, inlaid.

Rare.

88. COLORED AQUATINT. Vue de l'Entrée des Champs Elysées. Finely colored aquatint by Demartrais. Oblong folio. *Circa* 1820.

89. COLORED MEZZOTINT. The Mouse Trap, by T. Park, after J. G. Huck. Fine original impression. Folio. *Rare.* Lond. 1786.

90. CONSTANT (BENJAMIN—Noted French Painter). Une Porte à Tanger. Painter etching. Folio.

91. COUSINS (SAMUEL—Noted Engraver). Napoleon I., after Lefévre. India proof. Folio.

92. —— Mezzotint. Pope Pius VII. Full length, seated. Engraved after Sir Thomas Lawrence. Large folio. Lond. 1829.

A fine Open Letter proof of the original state of the plate, with full margins. Considered one of Cousins' best works.

93. COSWAY (R.) Portrait of Mrs. Fitzherbert, engraved by Condé. Colored. Late impression. Small folio.

94. COXE (R. CLEVELAND). Etching. Fishing Boats Returning to Port. Proof before all letters, on China paper. 26½ x 9¼ ins.

95. CRANE (WALTER). The Charioteers of the Hours. Etched by Adolf G. Doring. (Presentation copy to Dr. Leigh Hunt from the etcher.) In neat oak frame, 51 in. x 28¾ in.

A magnficent specimen of Walter Crane's best work. This example is the first of only two copies struck off for the artist himself.

96. CROWQUILL (ALFRED). "Beards." A collection of humorous plates, each containing many subjects (plates 5 to 16 inclusive). Oblong 8vo, in wrappers. Lond.: Smith, Elder, 1835.

Rare.

97. CRUIKSHANK (GEORGE). Humorous Caricature. The Inconveniences of a Crowded Drawing-Room. 4to. Original impression. 1835.

98. —— A Set of 6 Plates, India Proofs, to illustrate "John Manisty." Folio, in wrapper. (As one piece.)

99. —— Zoological Sketches. 4 plates, representing many characters, by Geo. Cruikshank. Original impressions. Oblong post 8vo, loose. Lond. 1834. (4 pieces, as a lot.)

100. CRUIKSHANK (GEORGE). Time-Called and Time-Come. 6 plates, including many subjects, by Cruikshank. Original impressions. Oblong 8vo, loose. Lond. 1827. (As one piece.)

101. —— Etching. The Address Card of Mr. Samuel P. Avery, including View of his Art Room. 12mo. Private plate.

102. CURRIER LITHOGRAPH. Awful Explosion of the "Peace Maker" on board the U. S. Frigate Princeton. Colored 4to (stained). N. Y. 1844.

103. —— The Murder of Miss Jane McCrea, A. D. 1777. 4to, colored. N. Y. 1846.

104. D'ACHE (CARAN). Histoire de Marlborough. Par Jules de Marthold. *Dessins de Caran D'Ache.* 8vo, original pictorial cloth and boards. Paris: Gillot, 1885

105. —— Les Courses dans L'Antiquité. A Panorama of 61 full-page Colored Caricatures of Modern Sporting Absurdities engrafted on the forms of the Ancient Painters, Sculptors, etc. Oblong 8vo, pictorial cloth. Paris, n. d.

106. —— L'Album des Lundis; Fantaisies. Numerous clever caricatures, some colored. 4to, paper. (2 pieces.)

107. —— Albums containing numerous Comic Caricatures; also Album Crafty, with Humorous Sketches of Dogs by Crafty. 4to, paper. Paris, n. d. (4 pieces.)

108. DARLEY (F. O. C.) Compositions in Outline from Judd's Margaret. Engraved by K. Huber (with descriptive text). Oblong 4to, full morocco, gilt edges (binding a little rubbed). N. Y. 1856

109. DAUBIGNY (C. F.) Etching. Parc à Moutons, le Matin. Folio. Very fine impression before the number. *Scarce.*

Praised by Hamerton.

110. —— Etching. Une Eclaircie, ou le Bergér et la Bergére. Folio. Proof on China Paper before all letters.

Scarce. Only 50 issued.

111. —— Etching. Pommiers à Anvers (Oise). Fine proof before letters on Dutch paper. 4to.

112. —— Etching. Le Buisson, after Ruysdael. Printed in brown. Folio.

113. —— Le Coup de Soleil. Etched after Ruysdael. Printed in brown. Folio.

114. —— French Rural Scene, with Villagers' Carts. Painter Etchings. A First State, and a Second. (2 pieces.)

Rare.

115. DAULLÉ (J.—Noted Engraver). Portrait of Hyacinthe Rigaud and his Wife. After the painter. Engraved by Daullé for his reception at the Academy. Folio.

116. DAWE (GEORGE). Mezzotint. Portrait of William Godwin, the Novelist. After Sir J. Northcote. Folio. Open letter proof. Lond. 1836.

117. DE BLAAS (EUGÈNE). The Engagement Ring. Photogravure. India proof, signed by the painter. Large folio.

118. DEBUCOURT (P. L.) La Rose. Painted and engraved by the artist. Folio. Colored. Late impression.

119. —— La Main. Painted and engraved by the artist. Folio. Colored. Late impression.

120. —— La Rose Mal Defendu. Painted and engraved by the artist. Colored. Folio. Late impression.

121. DE MUSSET (ALFRED). Eaux-fortes pour ses Œuvres. Gravées d'après les dessins de J. P. Laurens, Ad. Moreau, Giacomelli et Gervex. *Portrait and 11 beautiful plates on Japan paper.* 4to, wrappers. Paris, 1884

122. DEQUEVAUVILLER (F.—French Engraver). L'Assemblé au Salon. Engraved after Lavreince. Folio. Colored. Late impression.

123. —— L'Assemblé au Concert. Engraved after Lavreince. Folio. Colored. Late impression.

124. DESNOYERS (B.—French Engraver). La Visitation. After Raphael. Folio. Original fine impression, with stamp. 1824.

125. —— The Virgin with the Fish. Engraved after Raphael. Large folio. Fine impression, with stamp.

126. DETAILLE (EDOUARD). Etching. A Uhlan. Proof. *Scarce.*

127. —— Etching. A French Cuirassier. Proof. *Scarce.* On both this and the previous is written: "One of only two plates, he states."

128. DEWEY (ADMIRAL). Bust Portrait. Process reproduction. Folio.

129. DICKENS (CHARLES). A set of 21 Illustrations to Oliver Twist, by F. W. Pailthorpe. Proofs on India paper. Royal 8vo, in cloth portfolio. Lond., n. d.

No. 16 of only 50 sets so issued.

130. —— A set of 21 Illustrations to Great Expectations, by F. W. Pailthorpe. Proofs on Japan vellum paper. Royal 8vo, in cloth portfolio. Lond. 1885.

No. 16 of only 50 sets so issued.

131. DIELMAN (FREDERICK). Two Etchings. Proofs, one on Japan vellum paper. (2 pieces.)

132. DIETRICH (C. W. E.) Etching. Le Chanteur en Foire dans la Manière d'Ostade, 1740. Late but fine impression. Folio.

133. DON QUIXOTE. A Collection of 30 highly spirited Illustrations by Picart, Tanje and Schley. Engraved for a Dutch edition of Don Quixote that was published at The Hague in 1746. All brilliant impressions, with full margins. 4to. (As 1 piece.)

A scarce collection and most useful for extra-illustrating the best edition of Don Quixote.

134. DORIGNY (NICOLAS—French Engraver). The Ascension. After Raphael. Original impression. Large folio. 1705.

135. DORING (A. F.) Etching. Landscape. Remarque proof on India paper. With inscription by the artist. Oblong folio.

136. DOWTON, MRS. HARLOWE AND LISTON. The three famous actors in a scene from "The Hypocrite." Drawn from life by J. W. Gear, and lithographed in colors by Hullmandel. 4to. 1824.

137. DRAMATIC. G. H. Hill, portrait from the N. Y. Mirror; Mr. Osbaldiston in Hofer; Theodore Wachtel, a photograph and an autograph; Playbill of Drury Lane, Oct., 1797, Miss Tidswell, Mr. Barrymore, Miss De Camp, and others in the cast. (4 pieces.)

138. —— Mrs. George Jones, from a rare print, also a colored drawing and a colored photograph; Johnston as Uriah Heep; Caricature of a Jullien concert by Cruikshank, with portrait; Mr. and Mrs. Edwin Booth; etc. (12 pieces.)

139. DRESDEN GALLERY. The Principal Pictures of the Dresden Gallery. Photographic reproductions, with Historical and Artistic Explanations. By Fr. Hanfstangl. 3 vols. folio, full embossed morocco, gilt edges (bindings worn). Munich, Lond., etc., 1864.

Fine full-page reproductions of 180 of the principal gems of the collection by Titian, Raphael, Dossi, Paul Veronese, Guido Reni, Correggio, Van Dyke, Rubens, Netscher, Metsu, Wouwermann, Ostade, Holbein, Snyders, Rembrandt, Van de Velde, Bol, Claude Lorraine, Teniers and many others.

140. DRURY LANE THEATRE. View of the New Front towards Bridges Street. Line engraving by P. Begbie. Large folio. Lond. 1776

A fine engraving of the old theatre, showing the front built by Garrick.

141. DUCLOS (A. J.) Le Coucher, engraved after Freudeberg. Folio. Colored. Late impression.

142. —— Le Lever, engraved after Freudeberg. Folio. Colored. Late impression.

143. DU MAURIER (GEORGE). ORIGINAL PEN-AND-INK DRAWING. A humorous picture of life at a health resort. Two persons are represented; one occupies the bed, which is too small, while the other sits on the floor. Beneath is written in Du Maurier's autograph:

> "Captn Marius, Hang it, here's an existence—two sensible fellows with one pair of bad eyes between them—toss you for your left 'un, governor—musn't read, musn't drink, musn't walk in the sun or the wind. Take odds the lotions are nothing but stinging nettle juice, after all; hey ?, governor.
> Professor. Oh Tesorina! Tesorina!"

144. DURER (ALBRECHT). Etching on copper. "Judas Betraying Christ." Fine early impression, cut to plate mark. [B. 5.]

145. DEATH OF CLEOPATRA, after Cellini: "O, Fair Britannia, Hail!," and Britannia Victrix. 3 pieces (two in mats).

> Both by Cipriani.

146. DUSART (CORNELIUS). The Amorous Cobbler; The Village Physician; and The Village Surgeon. Folio. (3 pieces.)

147. EARLOM (R.) Mezzotint. The Interview of Antony and Cleopatra, after Raphael Mengs. Large folio, full margins. Lond. 1784.

148. —— Portrait of James Stuart, Duke of Richmond. Mezzotint, after Vandyke. Large folio. Lond. 1773.

149. —— Mezzotint. The Judgment of Paris, after Giordano. Folio.

150. —— Mezzotint. A Sleeping Bacchus, after Giordano. Folio. Lond. 1780.

151. EARLY AMERICAN PORTRAIT. A Portrait, drawn in pencil, evidently of an American, signed T. N. Wentworth. 16mo. (The drawing is also by an American.)

152. EDELINCK (GERARD—Famous French Engraver). Portrait of Martinus Vanden Baugart (Desjardins), after Hyacinthe Rigaud. Folio. Fine original impression.

153. EDWIN (DAVID). THE LANDING OF CHRISTOPHER COLUMBUS. PAINTED BY E. SAVAGE, ENGRAVED BY D. EDWIN. Stipple engraving. Fine original impression. Large folio. Phila., Jan. 1, 1800.

> VERY RARE. A brilliant impression of Edwin's largest engraving. This print was engraved by Edwin when only in his

23d year, and about two years after his arrival in America. The result was only obtained after much difficulty with bad plates and faulty presses. That under such difficulties he should have executed an engraving of this merit, and of this size, shows that the credit given to him by a later generation was well deserved.

154. ELLSLER (FANNY—Noted Dancer). La Volière. Portrait in character. Lithograph by Gauci, after Francis. Large folio. Proof on india paper. 1838.

155. ENGLAND. Aquatint View of Margate, by T. Sutherland, drawn and etched by I. R. Smith. Oblong folio (repaired). 1803.

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334. MARVELL (ANDREW). Mezzotint Portrait. Engraved by W. J. Alais. India proof, with large margins. Folio.

335. MARX (ROGER). Vingt-Cinq Eaux-Fortes par les principaux Artistes Moderne, avec une lettre préface de Roger Marx. In silk portfolio. Folio. Paris, 1888.

The etchings are by Chaplin, Daubigny, Veyrassat, De Gravesande, Carolus-Duran, and others.

336. MAURIN (CHARLES). Etchings. L'Education Sentimentale, No. 1. 4to.

This and the following numbers of this clever series of etchings are all tinted proofs on Japan paper. Only 50 issued.

337. —— L'Education Sentimentale, No. 2.

338. —— L'Education Sentimentale, No. 3.

339. —— L'Education Sentimentale, No. 8.

340. —— Etchings. La Petite Classe, No. 2.

This and the following series of these etchings are all tinted proofs on Japan paper. Only 50 printed.

341. —— La Petite Classe, No. 3.

342. —— La Petite Classe, No. 5.

343. —— La Petite Classe, No. 7.

344. —— L'Enfant à la Cuillère. Folio. Printed in carmine.

No. 3 of only 25 proofs, signed by the artist, on Japan paper.

345. MEISSONIER (E.) Œuvres Complètes de Meissonier. 36 parts in 21. Large folio, paper wrappers. (As one piece.) Paris: Lecadre, 1882

The complete works of Meissonier, beautifully reproduced on 104 fine heliogravures on India paper, mounted on card ready for framing. Complete and in spotless condition.

346. —— Original Painter Etching. Le Sergeant Rapporteur. Rare impression with large margins.

347. —— Etchings by A. Barry of The Book-Lover, Flemish Smoker, The Flute Player, Waiting an Audience, The Reader and The Military Rake. Folio. (6 pieces.)

348. MERYON (CHARLES). Etching. "Abside de Notre Dame." Fine impression on holland paper.

One of his most famous etchings.

349. —— Etching. "Ministère de la Marine." With fantastic figures, and the sword on the ground. Paris: Delatre.

350. —— Etching. "Vue de l'Ancien Louvre du Côté de la Seine," after Zeeman. Fine original impression.

Rare.

351. —— Etching. "La Pompe Notre Dame." Fine impression of the second state before the shading on the roof of the "Pompe." On brown paper.

352. MERYON (CHARLES). Etching. Pavilion of Mademoiselle and part of the Louvre, after Zeeman. Original impression. Torn in the centre, but very neatly repaired.

Rare. One of Meryon's earliest etchings.

353. —— Etching. "La Rue des Toiles, Bourges." Late impression from the original plate.

354. —— Etching. Passarelle du Pont au Change après l'Incendie de 1621. 4to.

355. —— Meryon mad at Charenton. Etching by Leopold Flameng. Proof before all letters on Japan paper. 4to.

356. MEZZOTINT. Portrait of Cardinal Gonsalvi. Engraved by Wagstaff, after Lawrence. 4to.

357. —— Portrait of a Man. Margins and inscription cut off, and creased. Folio.

358. MEZZOTINT IN COLORS. Full-length Mezzotint of a Tiger lying on the ground. Engraved by J. Murphy, and finely printed in colors. Folio. Original impression. Lond. 1798.

Rare.

359. MINOR (ROBERT C.) Etching. Landscape, with a Mill. Signed remarque proof, printed in brown on Japan vellum paper. Folio.

360. MISCELLANEOUS ETCHINGS. Parc au Richmond, by Edwards; Sacrifice Egyptienne d'une Vierge, by Faruffini; L'Enlevement, by Felix. Folio. (3 pieces.)

361. —— Moulin à Veules-en-Caux, by Gravesande; Un Miredor, by C. de Haes; Prisonnier, by A. Gautier. Folio. (3 pieces.)

362. —— Le Pré des Graves à Villerville, by Daubigny; À l'Ecole, by E. Frere; Paturages de Guisseny, by De Groiseilles. Folio. (3 pieces.)

363. —— Illustration à Sterne; Paysanne Ossalaise; La Baratteuse; Etchings, by Ed. Hédouin. Folio. (3 pieces.)

364. —— Retraite aux Flambeaux (Camp de Chalons); Chevaux de Poste: both etched by G. de Boret; Village de Tremereuc, by Besnus. Folio. (3 pieces.)

365. —— His Eminence (Père Joseph), by Hamilton Hamilton, Japan vellum paper; The Babes in the Wood, by Herkomer; Dordrecht, by Ernest George; and others. Proofs. (6 pieces.)

366. —— Moses Receiving the Law, by Giovanni Lanfranco (original impression, from the Raphael Bible); Etchings by Corot, Old Crome; Saladin, by Doré; and others. (12 pieces.)

367. MISCELLANEOUS ETCHINGS. The Old Temeraire, after Turner; Etching after Munkacsy; Landscape by Wm. Hart; Southern California, by H. C. Ford: and others. (12 pieces.)

368. —— Interior of an Inn, by Ostade, late impression; and various others by Herman Van Brussel, Volkmar, etc. (16 pieces.)

369. —— Dogs and Still Life, by Canot, after Jervase; Mendicants, by Peake, after Bourgognone; Le Chanteur en Foire, by Romanet. 4to, neatly mounted in mats. (3 pcs.)

370. MISCELLANEOUS. Sheep at Pasture, etching by J. A. S. Monks; The Zouave's Story, by C. W. Sharpe; The Nativity, after Luini, by Haussoullier, on India paper; The Rat Catcher, by W. Raddon; and others. Large folio. (7 pieces.)

371. —— Balzac, Esther, 8 proof etchings on Japan vellum paper, by Bussière; and various scraps, numbers of magazines, colored reproductions of bindings, etc. (As a lot.)

372. MISCELLANEOUS PORTRAITS, ETC. Blanchard the Aeronaut, Capt. Cook, Joseph Priestly, Richard Cobden, Corneille, Cadwallader Colden, Death of the Earl of Chatham, etc. (About 90 pieces, as a lot.)

373. MOITTE (P. E.—French Engraver). Line Engraving. Le Gaste Napolitain, after Greuze. Folio. Original impression.

374. MOLIÈRE. Trente-Quatre Eaux-fortes pour les Œuvres de Molière. *Dessinées et gravées par Adolphe Lalauze.* Folio, loose in half cloth, portfolio.
Edinburgh, 1878

This fine series of etchings by the great French etcher are all proofs on India paper.

375. —— Suites d'Estampes des principaux sujets des Comedies de Moilère, d'après Charles Coypel, gravée par T. de Mare. *7 plates, in 2 states, one proof before letters and the first state of the plate, and signed by the engraver.* Oblong royal 8vo, paper. (As one piece.) Paris, n. d.

376. MONASTERY OF LA TRAPPE. Les Trappistes. A Series of 10 Fine Etchings depicting the mode of life of the Works of the Monastery of La Trappe, by A. Lancon. Folio, loose in cloth portfolio, with ties. Paris, 1883

Only 250 copies issued, all numbered and plates destroyed.

377. MONTEZ (LOLA). Three-quarter-length Portrait; lithograph on India paper by Vogt. Folio (margin repaired).

378. MOORE (THOMAS). Illustrations to Lalla Rookh. Engraved by Smirke. *7 illusts.* 4to, in wrapper. (As one piece.)

379. MORAN (PETER AND THOMAS). Etchings. Landscapes, Marines, etc. Five different. 4to. (7 pieces.)

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381. —— La Soirée des Tuileries. (Louis XVI. and Marie Antoinette.) Engraved after Baudouin, by Simonet. Folio. Colored. Late impression.

382. MORLAND (GEORGE). The Parc St. James, engraved after the rare original, by Soiron. Printed in colors. Folio.

383. MUSSET (ALFRED DE). Illustrations pour ses Œuvres. *Etchings by Lalauze of aquarelles by Eugène Lami.* 4to, in half cloth portfolio. Paris, 1883

No. 14 of a limited edition, signed by the publisher. Contains engraved title and sixty plates.

384. NANTEUIL (ROBERT—Famous French Engraver). Portrait of Anne of Austria, after Mignard. Folio, small margin. Fine impression, in mat.

385. —— Pompone de Bellièvre, after Champaigne. Folio, small margin, in mat.

386. —— Portrait of Jean Baptiste Colbert, engraved after Champaigne. Folio. Good impression, with ⅛-inch margin.

387. —— Portrait of Pierre Jeannin. 4to.

388. NAPOLEON I. Napoleon à la Bataille d'Austerlitz. Line engraving by E. Rourague, with 16 surrounding Views of other Battle Scenes. Folio.

389. NAVAL. Mezzotint Portrait of the Earl of St. Vincent. Engraved by W. Bernard, after J. Keenan. Folio. Fine original impression, with full margins. 1801.

390. —— U. S. Steamship Hartford, 26 Guns. Full-length Picture, with all sails set, and at sea, worked in various colored wools, apparently made by a sailor and excellently executed. (One or two slight moth-holes.) In old frame, 28 in. x 18 in.

391. NEW YORK CITY. View of the Distributing Reservoir on Murray's Hill (40th to 42d Street). Colored Lithograph by Currier. 4to. N. Y. 1842.

392. —— The Statue of George III. on Bowling Green, destroyed in the Revolution. A fragment (about 3 in. x 2 in.), said to be from the Horses's tail, and dug up in Wilton, Conn. In neat frame, with Portrait of George III.

393. NEW YORK CITY. View of New York. Tinted Lithograph of a Bird's-eye View. Drawn by J. Bachmann. Large folio (repaired).

394. —— New York from Brooklyn Heights in 1679. Facsimile from the Original Drawing in the L. I. Historical Society. Oblong folio.

395. —— Grand Central Depôt. Etching by C. W. Mielatz. Signed proof on Japan vellum paper. Folio, in mat.

396. —— Interior of Roche's Shipyard. Etching by C. W. Mielatz. Signed proof on Japan vellum paper. Folio, in mat.

397. —— Broadway and 23d Street at Night (before the Flat-iron Building). Etching by C. W. Mielatz. Signed proof on Japan vellum paper. Folio, in mat.

398. —— The Seventh Regiment Armory. Etching by C. W. Mielatz. Signed proof on Japan vellum paper. Folio, in mat.

399. —— Another copy.

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401. —— Coenties Slip. Etching by C. W. Mielatz. Signed proof on Japan vellum paper. Folio, in mat.

402. —— Etching. Old Buildings (foot of Broad Street and East River ?). By Mielatz. Proof before letters on China paper, with inscription by the etcher. Folio.

403. —— Etching. The Naval Arch (Dewey). By Mielatz. Large 4to (cut close).

404. —— The Dock, the Water Gate, and the East River shore in 1679. Facsimiles of the Drawings in the L. I. Hist. Society. 3 pieces mounted on one card. (As 1 piece.)

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467. REVERE (PAUL). Engraved Portrait of a South Sea Islander (from Cook's voyages). 8vo. (Poor condition.)

468. REVOLUTION. PLAN OF THE INVESTMENT OF YORK AND GLOUCESTER. DEDICATED TO GEORGE WASHINGTON BY THE DESIGNER, MAJOR SEBAST. BAUMANN OF THE NEW YORK OR 2ND REGT. OF ARTILLERY. ENGRAVED BY R. SCOT, PHILA., 1782. Large folio (repaired in a few places, some fragments restored).

EXTREMELY RARE. We believe of this only one or two copies are known. The positions of the British, American, and French forces are clearly indicated by colors, with details of the approaches and lines of fortifications. The whole drawn on a large scale. At the bottom is a long description engraved in script.

469. REYNOLDS (SIR JOSHUA). Puck. Engraved by Heath. Folio. Fine impression. Lond. 1827.

470. —— Portrait of Samuel Foote. Mezzotint by T. Blackmore. Folio. (Margins cut close.)

471. —— Mrs. Siddons as the Tragic Muse. Mezzotint by R. Dawe. Folio. Fine original India proof. Lond. 1827

472. REYNOLDS (S. W. — Celebrated Mezzotint Engraver). Mezzotint Portrait, full length, after Chantrey, of Henry Dundas, Lord Melville. Open letter proof. Folio. (Cut to plate mark.)

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504. SHERMAN (GEN. W. T.) Full Bust Portrait, etched by James Fagan. Signed proof on Japan silk tissue. Folio, in mat.

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511. —— Venus Attired by the Graces. After Guido. Fine original impression. Folio.

512. TAIÉE (ALFRED). Etchings. Les Vielles Maisons du Pont-Neuf: The Broken Railway Bridge (Franco-German War Scene.) Folio. (2 pieces.)

513. TENIERS. Quatrième Fête Flamande. Line engraving by Le Bas. Large oblong folio. Fine original impression.

514. THORWALSDEN. The Lion of Lucerne. Fine early lithograph. Folio. n.d. [*circa* 1830].

515. TOSCHI (PAOLO—Noted Italian Engraver). St. Agatha, after Parmigiano. Signed proof. Folio.

516. —— Venus et Adonis, after Albano. Line engraving. Folio. Brilliant original impression.

517. TURNER (C.) Mezzotint Portrait of Napoleon I. standing at the gangway of H. M. S. Bellerophon. Painted by Sir Charles Eastlake. Folio. Brilliant original open-letter proof. Full margin. Plymouth, 1816.

Rare. A magnificent proof of one of the most famous portraits of Napoleon.

518. —— Mezzotint. Portrait of Lavinia, Countess Spencer, after Sir M. A. Shee. Folio. Fine impression, but cut to plate mark. 1804.

519. —— Portrait of Jacob Pillan, of Edinburgh University. After Raeburn. Mezzotint. Folio. Brilliant impression with large margins. 1823.

520. —— Mezzotint. Portrait of Richard Duppa. 4to. Proof before letters.

521. UNGER (WILLIAM). Musée National d'Amsterdam. Trente deux planches gravées à l'eauforte. Par M. Le Professeur William Unger. Folio. Loose in cloth portfolio, with sides and ties. Amsterdam.

A magnificent collection of 32 etchings, by the famous etcher, all proofs before letters on India paper. Included are specimens of masterpieces by Frans Hals, Hobbema, Cuyp, Paul Potter, Jan Steen, Ostade, Rembrandt, Wouverman, Vandyck, Ruysdael and others. Full descriptive text accompanies each one, with facsimile of the painter's signature.

522. VAN DYCK. Joannes de Wael. Etched by the painter, with a finely executed copy in charcoal. 4to. In mat. (2 pieces.)

This and the following lots of the famous portraits of Vandyck are all early impressions, and each is accompanied with a cleverly executed copy in charcoal. The whole forming a most interesting and unique collection. Each lot sold as two pieces.

523. —— Adamus Van Noort. Etched by the painter. With charcoal copy. (2 pieces.)

524. —— Justus Suttermans. Etched by the painter. With charcoal copy of the head. (2 pieces.)

525. —— Lucas Vorstermans. Etched by the painter. With charcoal copy of the head. (Considered his masterpiece.) (2 pieces.)

526. —— Petrus Breugel. Etched by the painter. With charcoal copy. (2 pieces.)

527. —— Joannes Breugel. Etched by the painter. With charcoal copy. (2 pieces.)

528. —— Franciscus Franck. Etched by the painter. With charcoal copy. (2 pieces.)

529. —— Andreas van Ertvel. Etched by Sehelte à Bolswert. With charcoal copy. (2 pieces.)

A fine impression of the second state, the G. H. being visible.

530. —— Guilielmus de Vos. Etched by Bolswert. With charcoal copy. (2 pieces.)

531. —— Joannes Baptista Barbe. Etched by Bolswert. With charcoal copy. Fine impression. (2 pieces.)

532. —— Franciscus Franck, Junior. Etched by Guilielmus Hondius. With charcoal copy. (2 pieces.)

This plate was really etched by Peter de Jode, but Hondius' name was later inserted.

533. —— Guilielmus Hondius. Etched by Hondius. With charcoal copy. (2 pieces.)

534. —— Petrus de Jode, Junior. Etched by Peter de Jode. With charcoal copy of the head. (2 pieces.)

535. VAN DYCK. Cornelius Poelenbourch. Etched by Peter de Jode. With charcoal copy. (2 pieces.)

536. —— Adam de Coster. Etched by Peter de Jode. With charcoal copy. (2 pieces.)

537. —— Franciscus Snyders. Etched by Jaques Neefs. With charcoal copy. (2 pieces.)

Vandyck etched the head of this, Neefs finishing the engraving.

538. —— Henricus Steenwyck. Etched by Paulus Pontius. With charcoal copy. (2 pieces.)

539. —— Joannes Wildens. Etched by Paulus Pontius. With charcoal copy. (2 pieces.)

540. —— Joannes van Ravesteyn. Etched by Paulus Pontius. With charcoal copy. (2 pieces.)

541. —— Henricus van Baelen. Etched by Paulus Pontius. With charcoal copy of the head. (2 pieces.)

Fine impression. The name of Van den Enden can be made out.

542. —— Adrianus Stalbent. Etched by Paulus Pontius. With charcoal copy of the head. (2 pieces.)

543. —— Gerardus Honthorst. Etched by Paulus Pontius. With charcoal copy. (2 pieces.)

544. —— Theodorus Vanlonius. Etched by Paulus Pontius. With charcoal copy of the head. (2 pieces.)

545. —— Theodorus Rombouts. Etched by Paulus Pontius. With charcoal copy. (2 pieces.)

546. —— Paulus Pontius. Etched by himself. With charcoal copy of the head. (2 pieces.)

547. —— Cornelius Vander Geest. Etched by Paulus Pontius. With charcoal copy. (2 pieces.)

548. —— Palamedes Palamedessen. Etched by Paulus Pontius. With charcoal copy of the head. (2 pieces.)

549. —— Daniel Mytens. Etched by Paulus Pontius. With charcoal copy. (2 pieces.)

550. —— Simon Vouet. Etched by Robert van Voerst. With charcoal copy. (2 pieces.)

551. —— Robertus van Voerst. Etched by himself. With charcoal copy. (2 pieces.)

A fine impression of the second state of the plate. Very rare.

552. —— Cornelius de Vos. Etched by Lucas Vorsterman. With charcoal copy. (2 pieces.)

553. VAN DYCK. Joannes van Mildert. Etched by Vorsterman. With charcoal copy. (2 pieces.)

554. —— Lucas van Uden. Etched by Vorsterman. With charcoal copy. (2 pieces.)

555. —— Hubertus vanden Eynden. Etched by Vorsterman. With charcoal copy. (2 pieces.)

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558. —— Carolus de Mallery. Etched by Vorsterman. With charcoal copy. (2 pieces.)

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568. —— Etching. Le Bac. Proof before letters. Folio. (One of his most praised works.)

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